The VRA Core Categories for Visual Resources, Version 2.0

October 15, 1997

General Guidelines

The *VRA Core Categories for Visual Resources* are intended as a guideline for developing local databases and cataloging records. While they are not specific instructions for system-building or record structures, they may be used as a template for the foundation of such applications. For example, in a flat file database both work and visual document information might reside in a single record, while in a relational database environment, work information may be entered in a separate table and linked to visual document records.

The *VRA Core Categories for Visual Resources* element set contains two groupings of elements, the Work Description Categories (nineteen elements), and the Visual Document Description Categories (nine elements). Because they are guidelines, it is not required that all of the categories be used to create a record for any one work or visual document. Users may also find the need to supplement the VRA Core with additional elements for a fuller description of the work or visual document. In addition, the same data values may appear in more than one category within a record. In order to facilitate interoperability with other cultural heritage information resources, the VRA Core, Version 2.0, is mapped to the CDWA, MARC, and the REACH Project data element set.

How the VRA Core serves as a guide for cataloging practice:

• *Defining a "work":* The Core includes both work and visual document information. However, what constitutes an art "object" is often difficult to determine. As the DSC discussed how different types of objects could be accommodated by the categories, it quickly became apparent how difficult it was to determine what constituted the relevant object for description. The DSC concluded that the VRA Core should be flexible enough to accommodate a variety of local practice. For example, when the visual document is a work (a plan for *St. Peter's* by Michelangelo) that also functions as a document for another work (the building, *St. Peter's*), it may be approached in several different ways. Examples of these different approaches will be found in the Core Appendix on the VRA Website:< http://www.oberlin.edu/~art/VRA/VRA.html>.

• *Choosing terminology:* The VRA Core recommends a select group of controlled vocabularies and suggests the use of authority files for relevant categories. Although specificity of terminology (e.g., prints vs. etchings vs. soft-ground etchings) is outside of the scope of the VRA Core, the Visual Resources Sharing Information Online Network (VISION) Project records will demonstrate a variety of practice that could be used as models for local applications.

• *Data Content:* You will find specific examples of data values that could be used in each category (e.g., the term "refectory table" can be used in the *Work Type* category). These examples are used to better illustrate the scope of each category and are not meant to prescribe rules for data content. Category repeatability is noted, however, because many of these categories will require, at the level of specific content, more than one value (e.g., more than one subject term for a particular work of art). A set of data content rules is being developed for the VISION Project and will soon be available in the VRA Core Appendix.

OUTLINE

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II. VISUAL DOCUMENT DESCRIPTION CATEGORIES

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I. WORK DESCRIPTION CATEGORIES

A Work is an object, i.e., any physical entity that exists or has existed at some time in the past or an ephemeral event (happening, performance art) that may be captured in physical form as a visual document of the original work. Examples include works of art, architecture, and artifacts or structures from material, popular, and folk culture. The Work Description Categories are intended for description of the original object, work, or event that is depicted in the visual document (e.g., photograph, slide, digital image) of that object, work, or event. The term "work" is used throughout to refer to the object or event described.

W 1. WORK TYPE
- *Answers the Question:* What is the work's generic name?
- *Type:* Repeatable
- *Definition:* The specific kind of work described (e.g., refectory table, altarpiece, portfolio, drawing, drinking vessel, temple, garden, palace, cathedral, burial mound, performance).
- *Guidelines:* This category records a term or terms specifying the particular kind of work or group of works being described. The degree of specificity is a local decision, dependent upon what is most useful to the cataloging institution. For example, a cassone may be labeled by the term furniture in one institution, but such a general term would be insufficient in another where decorative arts are emphasized in the curriculum or collection.

A Work Type can change over time. The physical form or function of a work can change, such as when a sculptural group was originally used as a support for a table or when a train station has been converted into a museum. It may be necessary to

record the Work Type of the work as it was created, as well as all subsequent functions and forms.

A work can be a single physical object, a fragment or part of a broken or dispersed work, an entity composed of many parts, or an event, such as a happening or other time based, temporary manifestation. The names of parts of a work or the name of a work group should be identified in *Category W17 - Related Work*. The nature of the relationship between the works should be recorded in *Category W18 - Relationship Type*.

- *Terminology:* The use of a controlled vocabulary is recommended, such as the *Art and Architecture Thesaurus* (especially the Objects Facet), *Library of Congress Thesaurus for Graphic Materials*, or *Revised Nomenclature for Museum Cataloging*.
- *Mapping:*
REACH Element Set: Type of Object
CDWA: Object/Work-Type
MARC: 655

W 2. TITLE

- *Answers the Question:* What is or has the work been called or named?
- *Type:* Repeatable
- *Definition:* The title or identifying phrases given to a work (e.g., *Venus and Cupid, Noli me tangere, Portrait of Thomas Jefferson, Ceramic Fruit Bowl, Untitled, Getty Kouros, Serpent Mound, Great Stupa, White House, Chateau de Versailles, Petit Trianon, Winchester Cathedral, Expulsion*).
- *Guidelines:* A work may have been given many different titles throughout its history. Sources for the title may include the creator, a prior owner, or a scholar's publication. It is also possible, especially in contemporary art, for a work to be called *Untitled*. The specific form of a title assigned by the creator may have a particular meaning; therefore, the creator's choice of wording, language, punctuation, and idiom should be given priority when known (e.g., Duchamp's *The Bride Stripped Bare by Her Bachelors, Even*).

  Many works are known by a generic name rather than by a title (e.g., *Chandelier, Atlatl, Sarong, Barn with Rooster Weathervane,* or *Rolltop Desk*). Such names are sometimes based on classification terms or work types. They may also be modified by phrases that serve to identify and briefly describe the work itself. These names or terms therefore perform the same distinguishing function as a title. Some works, such as manuscripts, may be known by a particular numbering system, such as *Harley 609*.

  If the work is part of a series that is identified by title, the series title should also be recorded in *Category W17 - Related Works* (e.g., *Le Cheval Rayé* from series *Les Anciennes Indes*). The nature of the relationship should be recorded in *Category W18 - Relationship Types*.
- *Terminology:* Use of an authority file is recommended. When possible, the title preferred by the repository should be recorded, even if it is not as the primary title.
- *Mapping:*
REACH Element Set: Object Name/Title
CDWA: Titles or Names-Text
MARC: 24x

W 3. MEASUREMENTS

- *Answers the Question:* What are the proportions or size of the work?
- *Type:* Repeatable
- *Definition:* Information about the size, shape, and scale of a work, particularly its dimensions (e.g., 39.5 x 67.4 cm, 45 cm (diameter), 14 3/4 x 20 1/8 in (plate mark)).
- *Guidelines:* Traditionally, dimensions are expressed height by width by depth (thus orientation is implied in the description of the dimensions). For example, dimensions of a painting of vertical orientation could be 52 x 42 in; however, more explanatory text may be required to express the dimensions of a Greek vase (e.g., 48.3 cm x 28.1 cm (diameter of mouth), 27.2 cm (diameter of body)).

  The dimensions or numerical measurements of a work may be determined in different ways. For example, when measuring a coin or a piece of sculpture, weight is an important factor. For a painting, however, height and width are often sufficient. For a video or film, running time or length is the important measurement. Dimensions may or may not be particularly relevant for architectural works, depending on the collection's focus.

  It is important to note the overall dimensions. However, a work may have several relevant dimensions. When measuring a manuscript, for example, the dimensions of the volume, the page, and the text block could be indicated, and the number of

lines on the page could be recorded.
- *Mapping:*
REACH Element set: Dimensions
CDWA: Measurements-Dimensions
MARC: 340b

W 4. MATERIAL
- *Answers the Question:* What is the work made of?
- *Type:* Repeatable
- *Definition:* The substances of which a work is composed (e.g., oil paint, ink, graphite, chalk, laid paper, wood, canvas, burlap sacking, ink, marble, gut, fur, quarter sawed lumber, cast iron, brick, clapboard).
- *Guidelines:* The degree of detail with which a material is described (e.g., poplar vs. wood) is defined by local policy.
- *Terminology:* The use of a controlled vocabulary is recommended, such as the *Art and Architecture Thesaurus* (especially the Materials Hierarchy) and *Revised Nomenclature for Museum Cataloging*.
- *Mapping:*
REACH Element set: Medium/Materials
CDWA: Materials and Techniques-Materials-Name
MARC: 340ace

W 5. TECHNIQUE
- *Answers the Question:* How was the work made or altered?
- *Type:* Repeatable
- *Definition:* The production or manufacturing processes, techniques, or methods used in the creation or alteration of a work (e.g., drawing, sculpting, painting, impasto, gilding, burnishing, overpainting, frame construction, cantilever construction, production techniques, restoration).
- *Guidelines:* This category records all significant processes, techniques, and methods incorporated in the fabrication or alteration of a work. Materials can be fashioned, formed, or applied to a work in many different ways, with greatly varying results.
- *Terminology:* The use of a controlled vocabulary is recommended, such as the *Art and Architecture Thesaurus* (especially the Processes and Techniques Hierarchy).
- *Mapping:*
REACH Element Set: Techniques/Process
CDWA: Materials and Techniques-Processes or Techniques-Name
MARC: 340d

W 6. CREATOR
- *Answers the Question:* Who designed and/or created the work?
- *Type:* Repeatable
- *Definition:* The names, appellations, or other identifiers assigned to an individual, group of people, corporate body, or other entity that has contributed to the design, creation, production, manufacture, or alteration of the work.
- *Guidelines:*

   Form of Name: The form of name chosen to identify the creator should, wherever feasible, be established by the use of an appropriate authority, where variant names should also be recorded. The name should be context sensitive to the work at hand. For example, corporate bodies should be identified by the name in use at the time the work was created, even if this has been superseded or abandoned (e.g. the work of Morris, Marshall, Faulkner and Company should be distinguished from the work of the later incarnation of the firm, Morris & Co.).

   Multiple Creators: A work of art may be the result of a series of activities, sometimes accomplished over an extended period of time, for which a number of separate individuals or groups are responsible (e.g., both Michelangelo and Bernini contributed to *St. Peter's Basilica*, Leonardo contributed the angels to Verrocchio's *Baptism of Christ*).

   Anonymous Creators: The Creator category is intended for established identities, including anonymous creators associated with an established identity, such as school of, workshop of, style of, etc. It also includes assigned identities (e.g., Hand G, Achilles Painter, Borden Limner, Master of the Munich Adoration, Master of the Housebook). When there is no information about a creator's identity, *Category W14 - Style/Period/Group/Movement*, and *Category W15 -Nationality/Culture* may be used

to qualify or identify the work.
- *Terminology:* The use of an authority file for personal and corporate names is recommended, e..g., *Library of Congress Name Authorities*, and the *Union List of Artists Names*.
- *Mapping:*
  REACH Element set: Creator/Maker
  CDWA: Creation-Creator-Identity-Names
  MARC: 1xx, 7xx

W 7. ROLE

- *Answers the question:* What part does the entity named in Creator play in the creation or design of the work?
- *Type:* Repeatable
- *Definition:* The role performed by a creator or maker in the conception, design, or production of the work (e.g., artist, painter, designer, draftsman, engraver, muralist, potter, modeller, sculptor, goldsmith, publisher, architect, patron, builder).
- *Guidelines:* This category records the relationship between the Creator category and the described work. Distinguishing the specific role played by the creator is critical, particularly when multiple individuals or groups participated in the creation of the work. Whereas it may be sufficient to note the role generically as artist for the creator of a watercolor sketch, a print may have been created by multiple individuals, including a designer, engraver, and publisher. A structure may have an engineer, architect, stonemason, landscape architect, interior designer, etc.

  Role distinguishes the contribution made by the creator to the work. It allows the researcher to locate all instances when an artist acted in one capacity as compared to another. For example, a researcher may want to locate all works for which Rembrandt acted as etcher as distinct from all instances when he was a painter.
- *Terminology:* The use of a controlled vocabulary is recommended, e.g., the Agents Facet of the *Art and Architecture Thesaurus*.
- *Mapping:*
  REACH Element set: ——
  CDWA: Creation-Creator-Role
  MARC: 1xxe, 7xxe

W 8. DATE

- *Answers the Question:* When was the work made or altered?
- *Type:* Repeatable
- *Definition:* Any date or range of dates associated with the creation, design, production, presentation, performance, construction, or alteration of the work or its components (e.g., 1667, ca. 1210, 17th century, before 952 BCE, 1821-1835).
- *Guidelines:* A work may have been created over a span of time or may have multiple dates associated with the varying stages of its design, manufacture, production, performance, construction, or alteration. An example is Lorenzo Ghiberti's bronze doors for the *Baptistery* in Florence, which were completed twenty three years after he designed the winning entry in the competition in 1401. A manuscript may have been illuminated in one century and bound in another century, while architectural structures may be created over a period of centuries. The dates of a photographic negative and the prints made from it can differ widely. Some types of works, such as ephemeral street art, may have a finite range of dates associated with their existence. Performance art, happenings, or installations may have taken place at specific dates and/or times.

  Expressions such as first half sixteenth cent., or fifth-fourth cent. BCE can be used to describe ranges of approximate dates. Dates can be qualified with terms like circa, about, before, or after (e.g., after 1611 or ca. 830 BCE). Dates expressed as named eras should be recorded in *Category W14 - Style/Period/Group/Movement* (e.g., Baroque, Flavian, Naqada II); their numerical equivalents should be recorded in Dates.

  If dates are expressed according to systems other than the Gregorian calendar (such as Julian, Napoleonic, or Islamic calendars), this fact should be clearly designated, for example, 1088 AH [1677 CE] notes the year in the Islamic calendar with the year in the Gregorian calendar in brackets.

  The precise nature of the creative activities surrounding dates may be explained in *Category W19 - Notes*. Examples include: an Ansel Adams photograph, printed in 1983 from a negative dating ca. 1960; an album of drawings dated ca. 1550-1777, compiled 1789-1796, and rebound with additions in 1891; a sculpture from 1372, and reworked 1377-1379.
- *Terminology:* The use of date guidelines is recommended, such as those outlined in the *Guide to Indexing and Cataloging* with the *Art and Architecture Thesaurus*.
- *Mapping:*
  REACH Element set: Date of Creation/Date Range

CDWA: Creation-Date
MARC: 260c

W 9. REPOSITORY NAME

- *Answers the Question:* What is the name of the administrative unit where work is located?
- *Type:* Non-Repeatable
- *Definition:* The name of the repository that currently houses the work, excluding temporary loans. If the work is lost, stolen, or destroyed, this category identifies the last known repository and states that the work has been lost, stolen, or destroyed, or that the repository is unknown (e.g., Graphische Sammlung Albertina; location unknown, formerly Dan Fellows Platt Collection).
- *Guidelines:* The repository name can be a corporate name or a personal name, as in the case of a private collection. In some cases, the administrative unit that houses the work should be recorded as well as the parent institution to which that administrative unit belongs. For example, a mask might be housed in the Heye Foundation, which is part of the National Museum of the American Indian, which is part of the Smithsonian Institution. Or, the repository for a sarcophagus could be the Department of Egyptian Antiquities in the British Museum.
- *Terminology:* The use of an authority file for personal names and corporate bodies is recommended; e.g., the *Library of Congress Name Authorities*.
- *Mapping:*
REACH Element set: Current Repository Name
CDWA: Current Location-Repository Name
MARC: 535a

W 10. REPOSITORY PLACE

- *Answers the Question:* Where is the repository geographically located?
- *Type:* Non-Repeatable
- *Definition:* The geographic place where the repository is currently located. If the work is lost, stolen, or destroyed, this category identifies its last known geographic location (e.g., Vienna, Austria; formerly New York, NY, USA).
- *Guidelines:* The location should be recorded at least to the level of city or town. Street addresses may also be recorded. For large repositories that have facilities in diverse locations, record the geographic location of the administrative unit that holds the work when this differs from the location of the main repository buildings. For example, the National Archives of the United States in Washington, DC, has an administrative unit that holds works in Arlington, VA; and the Smithsonian Institution in Washington, DC has a unit, the National Museum of the American Indian, in New York, NY.
  Special Note: For site-specific works, use Category W12 - Current Site and Category W13 - Original Site, instead of the repository categories. For example, the obelisk in Piazza Caprettari in Rome is not located in a "repository" but at a "site." Another example is an artifact that is now lost, and was last known to exist at an archaeological site; its location should be recorded in Category W13 - Original Site.
- *Terminology:* The use of a controlled vocabulary for geographic names is recommended, such as the *Thesaurus of Geographic Names*, *Library of Congress Name Authorities*, and *Library of Congress Subject Headings*.
- *Mapping:*
REACH Element set: Current Repository Place
CDWA: Current Location-Geographic Location
MARC: 535bc

W 11. REPOSITORY NUMBER

- *Answers the Question:* What is the unique identifier used by the repository for the work described?
- *Type:* Non-Repeatable
- *Definition:* The unique identifier assigned to a work by the current or last known repository (e.g., H1/503/1913, 1967.776).
- *Guidelines:* This category records any numeric or alphanumeric code (such as an accession number, shelf number, etc.) or phrase that uniquely identifies the work as belonging to the repository. The identifier usually contains coded information, such as the date of accession, donor, or physical location of the work within the repository. For works that are part of volumes or groups, the identifier may be a concatenation of unique identifiers for the work at hand and its larger contexts.
- *Mapping:*

REACH Element set: Current Object ID Number
CDWA: Current Location-Repository Numbers
MARC: 035

W 12. CURRENT SITE

- *Answers the Question:* If the work is site-specific, where is it currently located?
- *Type:* Non-Repeatable
- *Definition:* The geographic place where a building, structure, sculpture, mural, or other site specific work is currently located (e.g., Mesa Verde National Park, CO, USA; Salisbury Plain, Wiltshire, England; Rifle Gap, CO, USA; Lake Havasu City, AZ, USA; Acropolis, Athens, Greece). For ephemeral works (e.g., performance works, environmental works) this category identifies the specific place where the work was performed or where it existed as depicted in the Visual Document.
- *Guidelines:* Current Site is intended to accommodate architecture and other site specific works such as performances, structures, sculptures, murals, mosaics, or monuments that do not reside in a repository. For example, Bernini's *Fountain of the Four Rivers* in Rome is not located in a repository but at a site — Piazza Navona, Rome, Italy. Location for works of architecture, such as Frank Lloyd Wright's *Fallingwater*, should be recorded in this category (Bear Run, PA), as should Christo's ephemeral *Surrounded Islands* (Biscayne Bay, FL, USA), or Richard Haas' *Homage to the Chicago School* (Chicago, IL, USA).
- *Terminology:* The use of a controlled vocabulary for geographic names is recommended, such as the *Thesaurus of Geographic Names, Library of Congress Name Authorities*, and *Library of Congress Subject Headings*.
- *Mapping:*
REACH Element set: —-
CDWA: —-
MARC: 651, 752

W 13. ORIGINAL SITE

- *Answers the question:* If the work is site-specific, where was it originally located or discovered?
- *Type:* Non-Repeatable
- *Definition:* The geographic place where a work was originally located, excavated or discovered (e.g., Tarquinia, Italy; Athens, Greece; Antwerp, Belgium). Use also for structures or other works that have been moved or that have not survived.
- *Guidelines:* This category should be used to record the original location for architectural works that have been moved (e.g., *London Bridge*, originally in London, England, now in Lake Havasu City, AZ, USA), lost, or destroyed (e.g., *Sophienkirche*, Dresden, Germany); and to record the original site of archaeological finds or other works now residing in repositories else where (e.g., the *Elgin Marbles*, original site is Athens, Greece, current repository is the British Museum, London, England). When using this category, be sure to record the current site in *Category W12 - Current Site* or the current repository in *Category W9 - Repository Name* and *W10- Repository Place*.

  The place where a work was found does not necessarily indicate where it was made, although it is an important clue to its past history and use. Knowing where an object was excavated contributes to analyses of trade patterns and cultural behavior. It may also be important for the dating and authentication of a work.
- *Terminology:* The use of a controlled vocabulary for geographic names is recommended, such as the *Thesaurus of Geographic Names, Library of Congress Name Authorities*, and *Library of Congress Subject Headings*.
- *Mapping:*
REACH Element set: Place of Origin/Discovery
CDWA: Context-Archaeological Excavation-Place, Context-Architectural-Building/Site Place
MARC: 651, 752

W 14. STYLE/PERIOD/GROUP/MOVEMENT

- *Answers the Question:* What stylistic characteristics does the work have, or with what group, period, or movement is the work commonly affiliated?
- *Type:* Repeatable
- *Definition:* Terms identifying a work that associates it with a defined style, historical period, group, school, or movement whose characteristics are represented in the work (e.g., Op Art, Fauve, Medieval, Neo Romanticist, Pre Raphaelite, Hellenistic, Feminist, Old Kingdom, Ming, Renaissance, Surrealist, Louis XVI, Mannerist, Ch'ien lung, Postmodern, Nayarit, Huari, Kano School, Pointillism).

- *Guidelines:* Stylistic terms may be geographically derived (Etruscan, Limoges) or they may be based upon chronological periods or historical eras (Neolithic, Renaissance). Stylistic terms may be used to describe works produced under the aegis or reign of a specific individual or ruling group (Elizabethan, Victorian) or they may be used to describe works associated with a specific movement or school (De Stijl, Die Blaue Reiter). Terms used for this category may refer to works exhibiting similar decorative forms or characteristics (black-figure, Perpendicular Style) or to works which employ similar philosophies or concepts (Feminist Art, Erotic Art, Minimalism).

  Style terms often have a hierarchical relationship (Byzantine can be broken into such styles as Comnenian or Palaeologan), and depending on local practice, the cataloger may choose to record both broader and narrower terms (e.g., Medieval Architecture and Perpendicular Style can be used to describe the same work).
- *Terminology:* The use of controlled vocabularies is recommended, such as the *Art and Architecture Thesaurus* (especially Styles and Periods hierarchy) or the *Library of Congress Subject Headings.*
- *Mapping:*
  REACH Element set: Style/Period/Group/Movement/School
  CDWA: Styles/Periods/Groups/Movements-Indexing Terms
  MARC: 655y

W 15. NATIONALITY/CULTURE

- *Answers the Question:* With what nationality or cultural entity is the work associated?
- *Type:* Repeatable
- *Definition:* The name of the culture from which a work originates or the name of the nationality with which the work has been associated (e.g., English, Japanese, Sienese, Phrygian, Aztec, Berber).
- *Guidelines:* Nationality can include the geopolitical area where the work was created or found. Places include current political nations and historical entities (e.g., kingdoms, city states) that no longer exist or no longer have the same boundaries (e.g., Flemish). To describe a work in terms of a distinctive style, rather than a regional affiliation, use *Category W 14 - Style/Period/ Group/Movement.* Use of the adjectival form, rather than the geographic place name is recommended.
- *Terminology:* The use of controlled vocabularies is recommended, such as the *Art and Architecture Thesaurus* and *Library of Congress Subject Headings.*
- *Mapping:*
  REACH Element set: Nationality/Culture of Creator/Maker
  CDWA: Creation-Creator-Identity-Nationality/Culture/Race-Citizenship; Creation-Creator-Identity-Nationality/Culture/Race-Culture.
  MARC: 655x

W 16. SUBJECT

- *Answers the Question:* What is the work of or about?
- *Type:* Repeatable
- *Definition:* Terms or phrases that characterize what the work depicts, what is depicted in it, or what concepts are expressed by the work. These include generic terms (e.g., woman, enclosed garden, sarcophagus lid, ceiling plaster, newel staircase), proper nouns and iconographic terms (e.g., Three Graces; George Washington; Asa-yama Mountain, Honshu, Japan), and concepts (e.g., truth, sacrifice). This category also accommodates the use of codes (e.g., ICONCLASS notations).
- *Guidelines:* Subject matter can be drawn from standard motifs based on religion, literature, tradition, and other works, or it can be highly individual and the result of the creator's personal imagination. The subject of a painting may be a narrative scene such as Christ led before Pilate or the rape of Europa. The subject of a work may be an individual figure taken out of narrative context, such as Bathsheba, or it may be a portrait of a Dutch official. The subject of a work of architecture may be its order or type of brickwork; the subject of a vase can be its geometric decoration.

  Three levels of subjects can be recorded in this category. The first is an objective description of what is depicted (e.g., a man in uniform). The second is an identification of the subject (portrait of George Washington). The third identifies deeper meaning as interpretation (Washington stands in a Classical pose and leans upon a bundle of rods that signify the authority of Roman magistrates thus associating Washington with great and powerful Roman magistrates of antiquity).

  Objective descriptions of the subject of a work may be made on the basis of direct observation. Traditional, conventional, and accepted names of subjects are gleaned from standard source books on subject matter and iconography. Books, articles, and catalogs provide current and historical interpretations of context and meaning. The creator may also have made a statement about the subject matter of a work.
- *Terminology:* The use of a controlled vocabulary is recommended, such as the *Art and Architecture Thesaurus* or *Library of*

Congress Subject Headings. For iconographic themes, controlled vocabularies include ICONCLASS and *Library of Congress Thesaurus for Graphic Materials.* For identified persons or groups, an authority file is recommended; vocabulary resources include *Library of Congress Name Authorities,* and the *Union List of Artists Names.* For geographic places, an authority file is recommended; vocabulary resources include *Thesaurus of Geographic Names, Library of Congress Name Authorities,* and *Library of Congress Subject Headings.*
- *Mapping:*
REACH Element set: Subject Matter
CDWA: Subject Matter-Description-Indexing Terms, Subject Matter-Identification-Indexing Terms, Subject Matter-Interpretation-Indexing Terms.
MARC: 6xx; for coded information, use 084

W 17. RELATED WORK
- *Answers the Question:* To which work is the described work related?
- *Type:* Repeatable
- *Definition:* Works related to the work being described. The relationship can be temporal (chronological, historical), spatial, causal, associative, reproductive, or part/whole.
- *Guidelines:* It is recommended that a link be made with works that have a direct relationship to the described work, particularly when the relationship may not be otherwise apparent. Information about relationships between works is used to analyze the creative process and to trace the influences between works. The amount of information recorded in this category will be determined by local practice, but basic identifiers, such as creator, title, and date are recommended. The purpose of this category is to direct the user to another work and should be done as economically as possible.
  Works can be related to each other in the following ways:
  - Temporal, as when one work is preparatory for another (e.g., Perugino's compositional study for the *Adoration of the Magi,* a model for a clock, a mold used to cast a bronze sculpture, a plan for a structure).
  - Spatial, such as when two works were created to hang together as pendants (e.g., Gilbert Stuart's portraits of George and Martha Washington).
  - Causal, as when one work provides stylistic inspiration for another (e.g., the works of Rembrandt or Delacroix re-worked by Van Gogh).
  - Associative, as when one work is depicted in the other (e.g., the "visual quotation" of the *Mona Lisa* by Marcel Duchamp).
  - Reproductive, including copies after other works (e.g., Rubens' copy of Titian's *Bacchanal* and George Baxter's nineteenth century print of Raphael's *Descent from the Cross*).
  - Hierarchical (part/whole or whole/part), including works such as altarpieces, drawings, or prints that are part of a volume or series, pages that are part of a manuscript, wings added to structures, buildings that are part of a larger complex, and physical groups that are made up of various objects or works. Historical part/whole relationships should also be recorded, such as a disassembled sketchbook and its former folios, dispersed panels that once were part of the same altarpiece, or architectural spolia that were once part of another structure. Record here the name of the larger entity to which the described work belongs, or the multiple parts of the larger work being described.
  - Lost or destroyed work, such as an original Greek sculpture known only through Roman copies, or a model book that provided the source for an image found in many versions.
- *Terminology:* The use of an authority file is recommended; vocabulary sources for architectural structures include *Library of Congress Name Authorities.* For titles of works of art, the name preferred by the repository should be used if possible.
- *Mapping:*
REACH Element Set: Related Objects
CDWA: RelatedWorks-Identification
MARC: 787

W 18. RELATIONSHIP TYPE
- *Answers the Question:* What is the relationship between the Related Work and the described work ?
- *Type:* Repeatable
- *Definition:* The kind of relationship between the described work and the Related Work (e.g., part of, larger context for, preparatory sketch, cartoon for, model for, study, plan for, printing of, copy after, derived from, probably a prototype for, possibly a copy after, wing of, adaptive reuse of, etc.).
- *Guidelines:* This category includes terms or phrases to describe the type of relationship between the described work and the

Related Work. The relationship should be reciprocal and terms used to describe the works should reflect this (e.g., prototype for, and based upon). Parallel relationships link one work to another work, implying a one to one, equal relationship, (e.g., preparatory sketch, cartoon, model, study, plan, copy, appropriation). Hierarchical relationships link the whole work to its constituent parts, implying either a one to many relationship or a relationship which may include several levels from larger to smaller or smaller to larger. Hierarchical relationships may also require the notation of the placement within the sequence (e.g. folios in a manuscript, panels from an altarpiece, buildings within an architectural complex). Recording the type of relationship between two works allows the collocation of works sharing a common relationship to a given work, making it possible to establish sequences and chronologies among related works. Relationship Type allows the researcher to find, for example, all etchings printed from the same plate, sculptures that are copies of a lost work, or all works that are part of a particular album.

- *Terminology:* The use of a controlled vocabulary is recommended, such as the *Art and Architecture Thesaurus* (especially the Information Forms and Visual Works hierarchies), *Library of Congress Descriptive Terms for Graphic Materials,* or *Revised Nomenclature for Museum Cataloging.*
- *Mapping:*
  REACH Element set: —-
  CDWA: Related Work-Relationship Type
  MARC: 787g

W 19. NOTES

- *Answers the question:* What other relevant information is there about the work?
- *Type:* Repeatable
- *Definition:* This category provides a place for narrative text, including comments, interpretation, summarization, history of the work, explanation of the content of other categories, (e.g., justification of an attribution to a particular artist recorded in *Category W6 - Creator*). The Notes category can also record differing opinions, evidence, additions, and explanations of adaptations, etc.
- *Guidelines:* The Notes category accommodates free text narratives on the work or on the content of other categories which serve to enhance the record for the user.
- *Mapping:*
  REACH Element set: Notes
  CDWA: Remarks
  MARC: 5xx

II. VISUAL DOCUMENT DESCRIPTION CATEGORIES

A visual document is any image that depicts a work. Visual documents can exist in different formats including photomechanical, photographic, and digital formats. Multiple visual documents may be associated with one work. This section of categories deals with describing the content of the visual document as well as the physical or electronic carrier of that image (e.g., the photograph of the sculpture, the slide of the cathedral, the digitized image of the painting).

V 1. TYPE

- *Answers the question:* What kind of visual document depicts the work?
- *Type:* Non-Repeatable
- *Definition:* The generic identification of the medium of the visual document (e.g., photograph, slide, digital image, video, moving image, CD-ROM).
- *Guidelines:* Identification of the visual document type helps users to evaluate how the resource may be used. The visual document type also indicates what, if any, equipment (e.g., slide projectors) may be required to facilitate its use. The visual document type also indicates the amount of information it contains. For example, a slide of a performance piece shows one moment of the performance, while a videotape documents the entire performance. One might also want to know that a particular visual document is a duplicate, e.g., a duplicate slide is of lesser quality than the one made directly from the work.
- *Terminology:* The use of a controlled vocabulary is recommended, such as the *Art and Architecture Thesaurus, Library of Congress Descriptive Terms for Graphic Materials*, or *Revised Nomenclature for Museum Cataloging.*
- *Mapping:*
  REACH Element set: —-
  CDWA: Related Visual Documentation-Image Type
  MARC: 533a

V 2. FORMAT

- *Answers the question:* How is the visual document stored?
- *Type:* Repeatable
- *Definition:* The format of the visual document (e.g., gelatin silver print, lantern slide, Beta, VHF, JIFF with JPEG compression, TIFF, cibachrome print, Macintosh, Windows, DOS).
- *Guidelines:* Recording image format makes it possible for users to identify visual document formats that are useful to their work and/or usable on available equipment. The format of the visual document also suggests the amount of detail that might be found in the visual document. A researcher may wish to convert a 35mm image to a JPEG image.
- *Terminology:* The use of a controlled vocabulary is recommended, such as the *Art and Architecture Thesaurus* (especially the Visual Works and Information Forms hierarchies).
- *Mapping:*
  REACH Element set: —-
  CDWA: Related Visual Documentation-Image Measurements
  MARC: 533e

V 3. MEASUREMENTS

- *Answers the question:* What size is the visual document?
- *Type:* Repeatable
- *Definition:* The measurements of the visual document (e.g., 8 x 10 inches, 656K bytes, 1024 x 768 pixels, 35mm, 60 min.).
- *Guidelines:* Recording image measurements makes it possible for users to identify visual documents of a size that is useful to their work. For example, a researcher will not be able to view a high resolution digital image because he or she does not have the appropriate monitor. The dimensions of the visual document also suggest to the researcher the amount of detail included in the image. It is important to know that a particular visual document is an 8 by 10 inch negative and not a 35 mm negative, since the larger negative shows more detail.
- *Mapping:*
  REACH Element set: —-
  CDWA: Related Visual Documentation-Image Measurements
  MARC: 533e

V 4. DATE

- *Answers the Question:* When was the visual document made?
- *Type:* Non-Repeatable
- *Definition:* Any date or range of dates associated with the creation or production of the visual document (e.g. 1983).
- *Guidelines:* This category records the date that the visual document was created. It can be recorded either as numbers or text (e.g., first half twentieth cent., or late 19th cent.). Dates can be qualified with terms such as circa, about, before, or after (e.g., after 1911 or ca. 1830).
- *Mapping:*
  REACH Element set: —-
  CDWA: —-
  MARC: 533d

V 5. OWNER

- *Answers the Question:* Who owns the visual document and where is it located?
- *Type:* Non-Repeatable
- *Definition:* The identification of the repository, agency, or individual that owns the visual document, including the name and location of the owner (e.g., Frick Art Reference Library, New York, NY, USA; Museum of Fine Arts, Boston, MA, USA; Bunting Memorial Slide Library, University of New Mexico, Albuquerque, NM, USA).
- *Guidelines:* The identification of the owner of the visual document assists researchers who may want to examine an image whose reproduction rights are held by one entity (e.g., Alinari), but which is owned by and located at another source (e.g., a photo study collection or university slide collection). The owners recorded in this category include educational institutions, commercial image libraries, museums or galleries, as well as cultural heritage or government agencies. The identification of the owner may be used by researchers who wish to see a copy of the image or obtain permission to reproduce it.

Use of this category is essential in a data sharing environment, because it identifies the entity that created a particular record and/or provided the digital visual document that is linked to that record.

- *Terminology:* The use of consistent forms of personal and corporate names is recommended (e.g., *Library of Congress Name Authorities*). An authority of geographic places is recommended for the location of the owner; vocabulary resources include *Thesaurus of Geographic Names* and *Library of Congress Name Authorities*.
- *Mapping:*
  REACH Element set: —-
  CDWA: Related Visual Documentation-Image Ownership-Owner's Name
  MARC: 533c

V 6. OWNER NUMBER

- *Answers the Question:* What is the unique identifier used by the visual document owner?
- *Type:* Non-Repeatable
- *Definition:* The unique identifiers assigned to a visual document by the owner (e.g., A4S36.2).
- *Guidelines:* This category records any numeric or alphanumeric code or phrase that uniquely identifies the visual document as belonging to the owner. It can take the form of numbers, codes, or other identification assigned to the visual document by the owner, including accession number (e.g., 009876) or bar code,or electronic ID number (GR/20.tif).
- *Mapping:*
  REACH Element set: —-
  CDWA: Related Visual Documentation-Image Ownership-Owner's Number
  MARC: 533n

V 7. VIEW DESCRIPTION

- *Answers the Question:* What is depicted in the visual document of the work?
- *Type:* Repeatable
- *Definition:* Terms, phrases, or narrative text that describe the view of the work, as seen in the visual document (e.g., view from below; detail of hand; interior: ballroom; general view from East; bird's eye view; axonometric; plan; garden facade). Dates can also be included here to further clarify the view (e.g., pre -1978 cleaning, after 1952 landscaping, 1963 remodeling photograph).
- *Guidelines:* A description of the view provided by the visual document makes it possible to evaluate the nature of the information it contains. For example, a view of the *Nike of Samothrace* from below may aid in determining how the work was originally intended to be seen. An aerial view of the Acropolis places the remains of the various monuments in their relative context.
  This category can also help to differentiate among the various visual documents of a particular work. The information provides additional descriptive details to help precisely identify the work in the visual document in case of loss or damage. A view of the *Basilica of San Francesco* in Assisi before 1997 will document its state before the earthquake.
  To avoid ambiguity, care should be taken in providing directional descriptions for built and anthropomorphic works. View East should be either View from the East or View toward the East; Left profile should be Profile from the left or Left proper profile.
- *Terminology:* The use of a controlled vocabulary is recommended, such as the *Art and Architecture Thesaurus* (especially the Visual Works, Processes and Techniques, Attributes and Properties, and Components hierarchies).
- *Mapping:*
  REACH Element set: —-
  CDWA: Related Visual Documentation-View and Related Visual Documentation-View-Indexing Terms
  MARC: 245p; 505; 520

V 8. SUBJECT

- *Answers the Question:* What is the visual depiction of or about?
- *Type:* Repeatable
- *Definition:* Terms or phrases that characterize what the visual document depicts, what is depicted in it, or what concepts are expressed by it. These include generic terms (e.g., woman, enclosed garden, sarcophagus lid, ceiling plaster work, newel staircase), proper nouns and traditional iconographic terms (e.g., Three Graces; George Washington; Asa-yama Mountain, Honshu, Japan), and concepts (e.g., truth, sacrifice). This category also accommodates the use of codes (e.g., ICONCLASS notations).
- *Guidelines:* Subject matter can be drawn from standard motifs based on religion, literature, tradition, and other works, or it can be highly individual and the result of the creator's personal imagination. The subject of a painting may be a narrative scene

such as Christ led before Pilate or the rape of Europa. The subject of a work may be an individual figure taken out of narrative context, such as Bathsheba, or it may be a portrait of a Dutch official. The subject of a work of architecture may be its order or type of brickwork; the subject of a vase can be its geometric decoration.

Three levels of subjects can be recorded in this category. The first is an objective description of what is depicted (e.g., a man in uniform). The second is an identification of the subject (portrait of George Washington). The third identifies deeper meaning as interpretation (Washington stands in a Classical pose and leans upon a bundle of rods that signify the authority of Roman magistrates thus associating Washington with great and powerful Roman magistrates of antiquity).

Objective descriptions of the subject of a work may be made on the basis of direct observation. Traditional, conventional, and accepted names of subjects are gleaned from standard source books on subject matter and iconography. Books, articles, and catalogs provide current and historical interpretations of context and meaning. The creator may also have made a statement about the subject matter of a work.

Special Note: This category refers to unique subjects found in the Visual Document that have not already been recorded in Category W16 - Subjects.

- *Terminology:* The use of a controlled vocabulary is recommended, such as the *Art and Architecture Thesaurus* or *Library of Congress Subject Headings*. For iconographic themes, controlled vocabularies include ICONCLASS and *Library of Congress Thesaurus for Graphic Materials*. For identified persons or groups, an authority file is recommended; vocabulary resources include *Library of Congress Name Authority File*, and *Union List of Artists Names*. For geographic places, an authority file is recommended; vocabulary resources include *Thesaurus of Geographic Names*, *Library of Congress Name Authority File*, and *Library of Congress Subject Headings*.
- *Mapping:*
REACH Element set: —-
CDWA: Related Visual Documentation-View-Indexing Terms
MARC: 6xx; for coded information, use 084

V 9. SOURCE

- *Answers the Question:* What is the source of the visual document?
- *Type:* Repeatable
- *Definition:* Information about the agency, individual, or repository from which the visual document was obtained, including name, location, owner number, or a bibliographic citation in the case of copy photography (e.g., Whitaker Studios, Richmond, VA, USA; Scala, Florence, Italy; Saskia Ltd. Cultural Documentation, Portland, OR, USA; Bildarchiv Foto Marburg, Marburg, Germany; Service Photographique Réunion des Musées Nationaux, Paris, France; Maria Gimbutas, *The Language of the Goddess* (San Francisco: Harper and Row, 1989)).
- *Guidelines:* The identification of the source of a visual document is important for researchers who wish to locate a copy for study or publication. Visual Resources collections systematically record the source of a visual document, whether it is a commercial vendor, a museum's photograph service, the name of the professor or student who photographed the work on site, or a reference to a publication where an image is reproduced.
- *Mapping:*
REACH Element set: —-
CDWA: Related Visual Documentation-Image-Source-Name and Related Visual Documentation-Image-Source
MARC: 541 🆅